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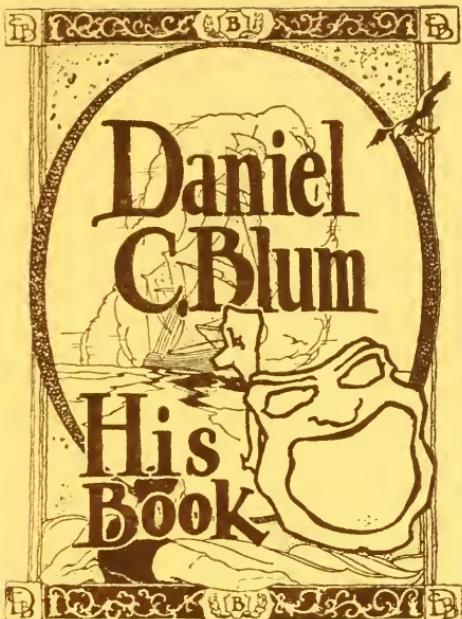


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THE LIFE OF EARLE WILLIAMS

REEL





The Favorite Photograph of Earle Williams.

(By kind permission of The Vitagraph Company.)

The Life of
Earle Williams

By
Oren Clayton Reel

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OREN C. REEL

CHAPTERS

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Youthful Ambitions

IF one believes the life of an actor on the stage or before the camera is one of ease, he should not waste any more time in such idle thoughts but proceed to investigate and find out for himself if the road to real success is lined with roses from beginning to end.

The first person he asks, who has gained a reputation on the screen—if they have time to answer his question—will say that success is attained only after the hardest kind of work and after much striving for the desired goal.

Of course there are some stars who are made overnight, so to speak, but they are either endowed with an unusual talent, or they have been years in obscure parts and the fickle public has noticed them for the first time in some particular role that happened to fit their personality perfectly and raised them to fame, or they might have visited the office of a manager just when he wanted an actor for a certain part and were engaged for it. Then they have gone away and

studied it thoroughly, and, realizing the great possibilities of the role, have been coached by someone who understood the art and was able to bring out the good points in the characterization and subdue the faulty ones.

Earle Williams, one of the best actors before the camera to-day, was a very long time in even trying to find out what work or profession he was best suited for, and then, after he had started on a career before the footlights, he was not accorded any real success or lasting fame until he had adopted the sister profession of the moving picture actor, in which work he rapidly arose to the topmost pinnacle.

It is so hard for a young man to choose the line of work he should take up. There are so many people, who are only too anxious to discourage him, that it makes quite a puzzling question to answer, if the young man has any doubts about his future, and there are many ambitious youths who have such doubts. While it is well that he should respect the wishes of his parents, to whom he owes a debt that he can never repay,

yet it is often a waste of the better things of life if one follows these commands and fails to strike out for himself.

Earle Williams' uncle, James Paget, was on the stage, and this was the main stumbling block that young Earle had to overcome. His uncle counseled against the young man adopting the stage as a profession.

James Paget is remembered as the best character actor of his day, appearing for nearly ten years with William H. Crane, in "The Senator," and later with John Drew and Maude Adams, when they made such a pronounced success in "The Bauble Shop." This play was one of the series that followed their double success in "The Masked Ball," when Miss Adams received the greatest commendation for her work, making the "hit" that landed her in the front rank in a single night and opening the way for the honors she has since attained.

Earle Williams was born in Sacramento, California, February 28th, 1880. His correct name is Earle Rafael Williams; his middle name was

taken partly from the name of the town of San Rafael, near Sacramento.

His mother was Eva M. Paget, of Cincinnati, Ohio, and his father, Augustus P. Williams, was born and raised in Booneville, Missouri.

The parents of his mother moved to California, from Cincinnati, shortly after 1850, and settled in Marysville, afterward moving to Sacramento.

His father fought all through the Civil War and, at its close, went to California, where he met Miss Paget, and they were married.

Earle Williams lived in Sacramento until he was eight years old, when his parents moved to Oakland, where he spent his early youth.

Nothing very exciting happened to him during those days. He was educated in the grammar grades, went through the high school and took a course in the Polytechnic College in Oakland.

He worked at half a dozen different things before he thought he would like to go on the stage. Secretly he may have longed for the glare of the footlights, but the influence of his uncle,

who knew the pitfalls of the life on the boards and counseled against the adoption of this profession as a means of livelihood, made the young man hold his ambition in check.

To-day Mr. Williams is silent on the part his uncle's influence played in his early attempts to adapt himself to his niche in the professional world that was waiting for him.

After trying the photograph business, then working as a salesman in a hardware store, going from there to the same capacity in a jewelry store, he ended with two years traveling for a portrait company of Chicago.

His going on the stage was all an accident. He had been visiting his brother in southern California, when he got the idea thoroughly into his head. It was his uncle's success that made him think of adopting the stage as a profession. Previous to this time his first connection with the theater was as head-usher at the McDonough Theater, in Oakland, when he was about fourteen years old. While in this capacity, he played a few small bits with different touring com-

panies, which were playing for one night in Oakland. He appeared in a few amateur performances, but did not have any decided thoughts about going on the regular stage until 1901.

While visiting his brother he got the idea into his head that he would like to go to New Orleans. He carried out the desire and arrived in that strange city with only twenty dollars in his pocket and immediately began looking for some kind of a position.

He tried several stores, but was told they did not need anybody at that time. He finally mustered up enough courage to apply for a position, as utility man, with the Baldwin-Melville Stock Company, then playing in New Orleans.

He had a talk with Mr. Baldwin, one of the proprietors of the company, and he sent him back on the stage to see Mr. Percy Meldon, the stage director. The latter seemed to like his appearance and engaged him to play a couple of small parts in a play called "Siberia."

(By kind permission of The Vitagraph Company.)

"Friends, if you are with us, stay—but if you are against us—then, in God's name, go!"—The Christian.



Stage Work

MR. WILLIAMS stayed with the Baldwin-Melville Stock Company only a few weeks and was then engaged, as utility man, with the Audubon Stock Company, at the Academy of Music.

He stayed with the company for a couple of months and then went back to California.

His first engagement, after his return to his home, was with Melbourne McDowell and Florence Stone in the Sardou repertoire, in which these stars made their greatest success, appearing in "Cleopatra," "Gismonda," "Fedora," "La Tosca," and "Theodora," and playing in San Francisco and Los Angeles.

His next engagement was with the James Neil Stock Company, on tour, after which he appeared with the People's Stock Company, in Vancouver, British Columbia.

He divided his work on the road, throughout his stage career, with appearances with three stock companies. He was with the Coronado

Stock Company, in San Diego, California, and then went to the Belasco Stock Company, in Portland, Oregon, and finished up with the Orpheum Stock Company, in Salt Lake City, Utah.

While with these stock companies he played such parts as Faust, in the famous play of that name; Colonel Miles Anstruther, in "The Second in Command;" Sir Geoffrey Comfret, in "Heartsease;" Captain Stuart, in "Soldiers of Fortune;" Lloyd Calvert, in "The Heart of Maryland;" Black Michael, in "The Prisoner of Zenda;" Charles Le Martine, in "Captain Jinks of the Horse Marines;" Beauseant, in "The Lady of Lyons;" Kenelin Paulton, in "The Road to Yesterday;" Steve Townley, in "The Three of Us;" Fred Ossian, in "The Butterflies;" Prince Karl, in the play of the same name; Oliver P. Sturgis, in "Hon. John Grigsby;" Carribert, in "Theodora;" Lieut. Rudolf Heiberg, in "The Conquerors;" Ebenezer Lebanon, in "Nathan Hale," by Clyde Fitch; Hamilton Travers, in "Are You a Mason?"; Sir Richard Philliter, in "Lady Bountiful;" Earl of Asgarby, in "Judah;"

and Horace Colt, in "On the Quiet," the great success in which William Collier made his biggest hit.

His first engagement on tour was with "The Dairy Farm," and this was followed by another tour of the west with White Whittlesey, in a series of high-class plays.

On these tours, principally of the one-night stands, Mr. Williams got his first taste of the bitter dregs of the cup of the average actor and experienced the set-backs that his uncle had warned him against; but this only served to strengthen his determination to succeed. His following work was one step higher up the rungs of the ladder and showed the progress he had made in his profession since the beginning with the stock companies in New Orleans.

His next appearance was in San Francisco with the famous Ben Greet company, in Shakespearean plays, and with Henry Miller, in one of his successes at that time.

Mr. Williams came to New York the following summer and began a search for an engagement.

His previous experience on the stage enabled him to secure the role of the Dauphin of France, in Paul Kester's dramatization of Charles Major's novel, "When Knighthood Was in Flower." He did remarkably well in this role, which led to his next engagement to play the part of Count Karloff, with Henry E. Dixey, in a play by Grace Livingston Furniss, entitled, "The Man on the Box," dramatized from the novel of the same name by Harold MacGrath.

His next appearance was with Mary Mannering, in "Glorious Betsy," by Rida Johnson Young. This play failed to appeal to New York audiences, but made a good showing throughout the other parts of the country. Mr. Williams played the part of Henry Clay in the piece.

Like "Uncle Tom's Cabin," the play of "Way Down East," with its New England locale, has become a classic similar to that of the slavery play, and many are the actors whose names, at some point in their careers, have appeared on the program for this beloved play by Lottie Blair Parker. Mr. Williams appeared as Lennox San-

derson, in support of Phoebe Davis, who, for many years, has starred in the leading role of Kate.

Earle Williams' star was rising in the theatrical sky and his next engagement gave sincere evidence of it. He played the role of Dick Crawford, with Rose Stahl, in "The Chorus Lady," one of the greatest hits on the stage, making a fortune for the star, author and producer, and providing lucrative employment for many of the player-folk.

Following this engagement, he was seen in the cast of "The Third Degree," with Helen Ware. He played the part of Robert Underwood, whose suicide, in this remarkable play, by Charles Klein, caused so much trouble for Annie Jeffries, the role played by Miss Ware. It was this play that carried the actress to the highest rungs of the ladder of fame.

He next tried a season in vaudeville, playing the part of Van Brunt, with George Beban, in "The Sign of the Rose," one of the greatest hits on the variety stage.

With this engagement Earle Williams' career on the speaking stage came to an end as he made his first appearance in moving pictures during the summer following the vaudeville season, and was such a success in the new field, that he has never returned to the stage to play a part, but he has appeared in person at many of the different moving picture theatres throughout the country, to lecture about his work before the camera.

The following chapters will deal with accounts and details of his career on the screen and his intimate home life.



Earle Williams as John Storm in "The Christian."

(By kind permission of The Vitagraph Company.)

Film Work

MANY of the photoplayers, at the time of their entry into the profession, were advised by someone to go to a certain film manufacturing company in quest of an engagement with the stock company.

Many players are located in this way in some obscure road company and given the much-desired chance to make a name for themselves on the screen.

Mr. Williams was engaged in a similar manner. He got a letter of introduction to Mr. Frederick A. Thomson, a Vitagraph director, from the Packard Theatrical Exchange, of New York.

It was not exactly necessary that Mr. Williams should have immediate employment, but, being inclined to be industrious, he thought he would like to work during the summer with some motion picture company and refrain from loafing about town until the opening of the regular theatrical season.

At the time he did not see the great possibilities

of film work. The legitimate players did not care for the moving picture business and sort of looked down on it.

Mr. Charles Frohman, the well-known theatrical manager, even went so far as to say that he would never engage a player who had appeared on the screen.

He has changed his mind since then and is now interested in the Famous Players Film Company, with his brother, Daniel Frohman. The latter was the first of the more prominent managers to enter the field of the motion pictures with a first-class company of his own.

An amusing incident, in this respect, occurred to Mr. Williams after he had been in the service of the Vitagraph Company for about three months.

He had an offer to play the juvenile part in "The Runaway," with Miss Billie Burke, but when he mentioned the matter to one of the officers of the motion picture company, he promptly gave him a substantial increase in salary and he remained with the film concern.

Miss Burke was, at that time, and is yet, I believe, under the management of Mr. Charles Frohman. If Mr. Williams had agreed to accept the engagement to support Miss Burke, it would have been interesting to note the attitude of Mr. Frohman, when he discovered that one of his subordinates had really engaged a "detested" screen player in support of his well-known star.

Mr. Williams was not one of the first players to apply for a position with the Vitagraph. In fact the company had been in existence for eight years but they had very few leading men and were just beginning to designate, on the screen, the names of the more prominent people in the cast.

The Vitagraph was among the first of the film companies, releasing on the general program, to seize upon the wonderful drawing power of the names of the players as an advertising asset. Where one is aware of the names, it is so much easier for one to describe a player one likes in a certain picture.

Of course the idea is expensive, as it tends to increase salaries.

Mr. Williams says he does not recall that he had any special impressions or feelings in particular on the way to the office of the Vitagraph.

He was not very anxious about going into the business, but, since then, he has been very glad he made the plunge.

Mr. Albert E. Smith, of the Vitagraph Company, was very nice to him and seemed to like him from the beginning. He began work after he had been there about a week, under the able direction of Mr. Frederick A. Thomson.

This man should not be confused with the Frederick Thompson, of Hippodrome fame, as he is no relation of the latter.

The present Vitagraph director has had years of stage experience and was for a long time associated with David Belasco.

Mr. Thomson, whom Mr. Williams had known slightly when they were in the legitimate business, was very kind to him. Mr. Williams is of the opinion that Frederick A. Thomson is one of

the most capable directors in the moving picture business.

Mr. Williams made good instantly and has been with the Vitagraph Company ever since, and hopes to remain there for many years to come. Messrs. Rock, Smith and Blackton, the owners of the Vitagraph, are the finest men he has ever worked for and he thinks they deserve all the success that has come to them.

The first picture he appeared in was "The Thumb Print," playing the part of Jack Plympton, with Harry Morey as Abe Case, the postmaster, and Helen Gardner as the heroine, Helen Mowbry.

The plot of the photoplay is very interesting. An unscrupulous postmaster of a small town is in love with Helen Mowbry, but she does not love him. She meets a young fellow, Jack Plympton, and they fall in love with each other. He is called east on business; to be gone indefinitely. He writes to his sweetheart, but the letters are intercepted by the postmaster and they never reach her.

She, thinking he has forgotten her, is heartbroken and, when the postmaster proposes, she accepts him.

Prior to this, an Italian resident of this small town is cheated in a business deal by the postmaster and swears vengeance. The postmaster and his bride go to New York and there, at a ball, she meets her old sweetheart and learns the truth; that he had written her repeatedly and had never received an answer to his many letters.

They meet occasionally and are suspected by the husband. In the meantime the Italian has followed the postmaster to New York, and one night, during a party, kills him. He makes his escape and the crime is fastened upon the postmaster's wife.

They trace the murderer by the thumb print on the dagger. He is brought in during the trial, confesses to the crime, and the photoplay ends happily.

Mr. Thomson was impressed with the actor's ability from the start and has often told many

people that he considered Earle Williams the finest actor on the screen.

The actor reciprocates the regard of the director. He thinks every actor should be under a good director because "we can never see ourselves as others see us." An actor cannot direct himself as well as having a director do it for him.

The director always stands next to the camera and directs the players. They always rehearse a scene several times and then take it.

The question was put to Mr. Williams, if he felt that had he remained on the stage and had not come under the influence of a director—on the stage one must rely on one's self after the play begins—whether he would have remained in the ranks of the average actor or if he thought he could have risen to the top.

"That is a hard question to answer," he replied. "I cannot tell whether I would have been a 'star' if I had remained on the legitimate stage. Even stars should be directed and a great many of them deteriorate when they are not."

Mr. Williams is best suited for serious roles

and prefers to play them. On the stage he generally played "heavies," but the Vitagraph people insisted that he should be a leading man.

He occasionally plays a comedy role for a change, but is generally cast for serious parts, in which line of roles he considers he has done his best work, preferring strong, dramatic parts.

In regard to the choice of the Vitagraph leading women that he prefers to act with, he likes to play opposite Anita Stewart or Edith Storey, because he considers them the best leading women there.

The combination of a good director and congenial players is shown to advantage in numerous photoplays directed by Frederick A. Thomson, with Earle Williams, in the leading male role, and with Edith Storey, or Anita Stewart playing opposite.

The effectiveness of "The Mischief Maker," a two-part feature drama, was due to the wonderful acting of Earle Williams, Edith Storey and Rita Bori, the latter playing the titular role.

The action of the photoplay holds the attention

from beginning to end. The romance between Dolly, played by Edith Storey, and Peter, played by Earle Williams, is fast drawing to a crucial point, only Peter is unable to decide whether he wants Dolly or Anita, Dolly's school chum, played by Rita Bori, who is visiting Dolly and who is secretly in love with Peter.

An accident to Dolly, in which she shows her brave spirit when she is thrown from a horse and sprains her ankle, but bears the pain wonderfully, decides Peter and he proposes to Dolly and they are married.

At a house-party shortly after the wedding, the jealous Anita sees Dolly and Billy, who is a good, true friend of the husband and wife, in close conversation together and leads the husband to the best vantage-ground, where he can witness the innocent actions of the couple. With insinuating remarks Anita sows the seeds of suspicion in his mind which immediately take root and blossom wonderfully. The husband, unduly suspicious, accuses the wife, who, through

womanly pride, refuses to state the nature of the conversation she was having with Billy.

The husband, thinking she is untrue to him, plans to go to the city and live apart from her until they can come to some mutual understanding in regard to the difficulty. He leaves on an early morning train after writing a note explaining his intentions. He slips the note under her bedroom door.

Anita, to escape the tense atmosphere which she has created, decides to return to her home on the same train that will carry the husband, but she is not aware of the husband's decision to this effect. She pens a note of regret anent her hasty departure and slips this under the wife's bedroom door.

Dolly, arising earlier than usual, discovers the two notes, and, after reading the contents, hits upon a plan to get her husband back and rid herself of the selfish friendship of Anita.

She tries to catch the train that carries her husband and Anita, but comes to the depot just as

the rear car of the train disappears around the curve toward the city.

The wife, enlisting the aid of her other chum, Nell, routs Billy out of bed and they make the trip to the city in an automobile, before the train arrives, and meet the husband and Anita as they are leaving the depot. Dolly accuses Peter, who, realizing the false position he is in, asks forgiveness for his conduct of the night before, when he accused her unjustly of improper relations with Billy, whom he now sees with Nell, and he wishes to explain that he is not eloping with Anita, but that it is an accident that they are together.

But the wife does not forgive at once and we witness the spectacle of the dignified Peter, running up a public thoroughfare, alongside of the automobile, in a vain effort to secure the forgiveness of his wife, who wishes the lesson to sink in deeply. The husband takes the train home and is forgiven when he arrives.

It was quite interesting, as well as amusing, to see the dignified actor, in the role of Peter,

with a suit-case in his hand, running up the street, trying to reconcile his wife as to his innocence.

Many players on the screen have traveled all over the United States and others have circled the globe for unusual settings. "The Christian" was the only picture that Mr. Williams has appeared in, where he had to go to a large city, outside of New York, for scenes. These were taken in and around Boston, which was modeled after London. They wanted some street scenes that looked like London, so they went there for them. Most of the scenes of the plays, that he appears in, are taken in and around New York and part of New Jersey.

Some of the leading players in the company, at the time Mr. Williams was engaged, were Maurice Costello, Helen Gardner, Edith Storey, Leo Delaney, Florence Turner, William Dunn, Harry Morey and Charles Kent.

Earle Williams is one of the highest salaried players with the Vitagraph Company.

"I have come to slay your body that I may save your soul":—The Christian.

(By kind permission of The Vitagraph Company.)



Since the foregoing was written, Mr. Frederick A. Thomson has severed his connection with the Vitagraph Company of America and is at present, I believe, with the Famous Players Film Company. Mr. Ralph Ince, his present director, is the best dramatic director now with the Vitagraph. He is a brother-in-law of Anita Stewart and brother of Thomas H. Ince, General Manager of the New York Motion Picture Corporation, which releases the Domino, Kay-Bee and Broncho brands on the Mutual Program, and a large number of feature photoplays for the Paramount and other programs.

Personality



Earle Williams.

(By kind permission of The Vitagraph Company.)

EARLE WILLIAMS is of pleasing appearance, with full face and dreamy, peaceful eyes. He has a retiring demeanor.

This is evidenced by the fact that it was only after untiring, persistent effort on my part that I was able to induce him to allow me to write this book for the public.

He realizes that the motion picture lovers are anxious to know more about the career and private life of the people they know on the screen and have come to regard as more than mere puppets, whose business it is to give life to the brain-child of a scenario writer.

He is very quiet and reserved. This trait stands out to advantage on the screen, as the trend in modern film characterization is toward the dignified, rather than the florid, gesticulating style, as illustrated by the movements of the actors and actresses of the films issued by some of the French companies. This latter style is suitable for a slap-stick comedy, but, where the

tragedy of every-day life is to be portrayed, it is found to be inadequate.

His quiet and reserved manner, from his first appearance on the screen, gives strength to the photoplay and makes it stand out, like a diamond of the purest water, bringing the film up to the high standard demanded of the more recent photoplays and giving it a quality much desired by the film-producing companies, thereby increasing his prestige in the eyes of the officers, who, in a great measure, control his destiny.

After you have seen Earle Williams in a picture, you are struck with the force of his personality and the ability to give truth and life to the make-believe part in the photoplay.

If you happen to approach a picture theater, and, glancing at the posters in front, see the name of Earle Williams lithographed in bright, bold letters on it, you instinctively reach in your pocket for the necessary admission fee, purchase a ticket and enter, firm in the opinion that you are going to see a good picture and a truthful, clean-cut and excellent characterization. Such

is the wonderful drawing power of his name and personality.

In private life he hates to attract attention and does not care for a great amount of publicity, but he realizes that, to be successful in his profession, one has to have a certain amount of it.

Earle Williams' friends are numbered by the thousands. These friends are drawn to him through the magnetism of his personality on the screen. They are numerous in every city, town or village of the world wherever there is a moving picture theater.

In private life he is slow to make confidential friends. Believing strongly in the old adage, "Once a friend, always a friend," he is slow to take up new acquaintances until he feels sure the confidence will not be misplaced.

The seriousness of life is apparent to him and he does not care much for the social functions of the average person—such as dancing out and visiting cabarets.

From these qualities you will readily see that

they make for success, allowing him to concentrate on the work he alone can do.

He has only been in the moving picture business three and one-half years, but in that time he has won two contests as the most popular actor in America.

I think you will agree with me that he has reached the top rungs of the ladder of fame quicker than any other photoplayer.

Favorite Roles



Earle Williams as John Storm in "The Christian."

(By kind permission of The Vitagraph Company.)

EARLE WILLIAMS has a number of favorite roles, but the one that he really prefers, is John Storm, in "The Christian." The part appeals to him because he was a serious, pure-minded man. It is a strong dramatic part and gives the actor an opportunity to do some real dramatic acting. He was selected for the part because he is a gentleman to his finger-tips and could act; two qualities the difficult role required.

The part of Ruskin, in "The Love of John Ruskin," appealed to him because he was wonderfully self-sacrificing, and it afforded some excellent opportunities for sympathetic acting.

The ideals and ideas of some of the most prominent men in history were exceedingly strange and past finding out. John Ruskin, poet and litterateur, held very strange views on the subject of marriage, as displayed by his surrender of his wife to his friend, Sir John Millais. Ruskin became acquainted with his wife through a

loan which he made to her father, and his noted generosity, no doubt, appealed to her, and it seems that she married him more out of gratitude than actual love. Be that as it may, the fact remains that when Millais met her, he and she fell desperately in love with each other. Ruskin observed this; not at once, however. His mind was absorbed in his literary effusions, and at first he paid little heed to it, but eventually he woke up to a realization of their mutual affection. Ruskin loved his wife intensely, but he was not demonstrative. His heart was bowed down with a great sorrow, but he would not deny his wife that love which he could not enjoy himself. He willingly gave her freedom and released her from her marriage vows. He not only consented to the marriage with Millais, but acted as best man at the wedding, congratulating them and remaining a friend to them always.

The part of Carl, in "Vengeance of Durand," is a favorite because of the strong scenes wherein Carl has been duped by his foster sister's



Earle Williams as Carl, in "The Vengeance of Durand."

(By kind permission of The Vitagraph Company.)

husband, the big fight and his temporary insanity.

The part of Muelbach, in "The Bond of Music," was that of a German spy, during the Franco-Prussian War. His wonderful affection for the old French musician is his redeeming feature.

Oscar Muelbach, a young lieutenant of the German Army, is stopping in a French town getting information. He is passing as a young musician and lodging with Pierre Lenoir. He cultivates a great friendship with Francois Viau, an old 'cellist, firstly, because it helps carry out his disguise, and, secondly, because he really is fond of music. He learns to like the old man very much. Rumors of a spy being in the town get about, and Lenoir's suspicions are aroused. He confides his suspicions to his sister and shows her an offer of reward for the capture of the spy, which he hopes to gain. Oscar overhears him and flees the house. Lenoir gives the alarm and Oscar is pursued by the gendarmes and people. He takes refuge with Francois and prays to him

to save him, confessing who he is. At first Francois is going to give him up, then their bond of musical fellowship is too strong for him. He hides the young German and assists him to escape. A year after, the town is taken by the Germans. They invade Francois' cottage and find him playing his 'cello. They try to turn him out of his house in order to set it on fire. In doing so, they break his beloved 'cello. He seizes a gun and shoots and wounds one of the men. He is arrested as a non-combatant bearing arms and condemned to be shot. Oscar hears of his old friend's sentence and saves him just as the soldiers are about to shoot. The old musician thanks him, but sits mourning over his shattered 'cello, which nothing can restore.

Mr. Williams likes the part of Towne, in "Love's Sunset," because it ran the gamut of love, hate, revenge and remorse. The scenes between Towne and his little son, after Towne's wife has been turned out into the street, are very pathetic. He thinks it was one of the saddest pictures ever put on the screen.

Wrapped up in his art, women do not attract Wilton Towne. He shows this plainly at a dance and is glad when Harold Heath, an intimate friend, takes him away. He goes straight home, but Heath stops at a fashionable restaurant, where he becomes fascinated by a beautiful cabaret dancer, named Nita Travers. He persuades her to give up dancing and enjoy a life of ease with him. Her happiness is short-lived, however, for Heath soon tires of her and goes away to Europe. She is then forced to go out and earn her living. She falls rapidly in the scale of life and finally becomes a dancer in a cheap, vulgar dance hall. She is taken from there by a Salvation Army rescue woman, and gotten a position as nursemaid with a wealthy family who have two dear little children. Towne, the artist, knows the family and visits them often. He becomes interested in Nita and eventually falls in love with her. A realization of this comes to him as he sits alone in his cozy den and sees her sweet, beautiful face in a cloud of cigarette smoke. When Towne proposes to Nita, she feels

that she should tell him of her past life, but she longs so much for his love that she has not the courage to do so and becomes his wife without letting him know. Her married life is blissfully happy, filled with the love of her husband and of a dear, little golden-haired boy with which they are blessed. Three years after Heath's departure for Europe, he returns home. He hears of Towne's marriage and goes to see him at his country villa. When Nita recognizes him she almost collapses with terror and reveals all to her husband. He is furious and drives her from the house. She wanders away and soon loses her mind. Days afterward she strays back to the villa only to die in the arms of her husband not knowing that he has forgiven her. Their little boy stands nearby looking on with big, wondrous eyes.

The part of Lieut. Brace, in "The Red Barrier," appealed to him because he was the typical manly American gentleman.

With the astuteness peculiar to his cunning and brutish nature, Count Sergius ingratiates

himself into the favor of Professor Bain, and induces the old gentleman to consent to sacrifice his daughter Isabel upon the altar of Mammon, and wear his titled yoke. She loves Lieutenant Brace, of the United States Navy. The lieutenant is a poor man and hesitates to declare himself. Isabel reads in the newspapers that the lieutenant has gone to Genoa. She is surprised and greatly piqued, because he did not come to bid her good-bye. The fact is, Brace sent her a note asking permission to call, and it was never delivered. In the anger of her disappointment she consents to become the wife of the Count. He, madly elated, attempts to draw her to him. She repulses him and tells him that she will marry him but that she does not love him. Two years later Isabel and the Count are living in luxury and unhappiness in St. Petersburg, Russia. A state ball is given. Count Sergius and Isabel are there. Lieutenant Brace, visiting St. Petersburg, is present. Brace rushes to Isabel's side; she faints at the sight of him, and he supports her to a seat. At this moment Sergius

enters. Brace offers his hand, which the Count refuses and roughly seizes his wife. Brace rushes forward, grabs the Russian and throws him to one side. Sergius demands an apology and insults Brace. Cards are exchanged and a duel between the two men is arranged. Brace and the Count meet upon the dueling field. Isabel witnesses it all, praying for the safety of Brace. At the exchange of shots the Russian falls dead. Brace visits Isabel. She greets him with a love which has ever been his and he declares the love which has ever been hers. As she throws herself into his arms, again the vision in red of Count Sergius appears before them. They look into each other's eyes and say, "Between us forever lies this Red Barrier; until it is removed we cannot meet again," and they depart from each other.

Another favorite role is Norris, in "The Sins of the Mothers," the thousand-dollar prize-winning story of the Vitagraph-Sun Contest, which was won by Elaine Sterne.

At an early age, Trix, the daughter of Mrs.

Raymond, who is secretly the proprietress of a gambling resort, shows an inherited tendency to gambling. Mrs. Raymond sends her to a convent school and learning that Trix desires to become a nun, her mother gives her consent, provided she still cares for that life, after spending a year in the social world. The girl is taken into the social set and learns the evil ways of the world. With a beginner's luck, she wins at the gaming table, until her mother, frightened, begs her to play no more. It is too late, the girl cannot stop, and when the inevitable turn of luck comes, she is plunged into debt. She calls upon Norris, an old sweetheart, for help, and after paying her debts, he begs her to marry him. She consents, but soon after the wedding breaks her promise by betting on a horse race. She continues gambling surreptitiously and loses money borrowed from Dovey, the old servant. Finally, she pawns a necklace given her by Norris. Dovey is accused of theft and lies to save her young mistress. She is arrested. Norris finds the pawn ticket, forces a confession from his almost insane

wife and secures Dovey's release. Her mother sells her business to Henry De Voie, a gambler, and takes Trix away for a trip. Norris is later elected District Attorney, and resolves to stamp out gambling. Trix again finds herself in the terrible clutches of the gambling fever and, unknown to her husband, plays at De Voie's gambling house. Her mother finds her there one night and it so happens that Norris has decided to raid the place on the same evening. When he and his men burst into the place they find both Trix and her mother. The proprietor tells Norris the truth, and in a quarrel De Voie draws a revolver with the intention of shooting Norris. This is forestalled by Trix's mother, who, with one loving look at her daughter, atones for her sins by throwing herself between the two men and receiving the bullet in her own heart. Norris leads his sobbing wife away and she turns her back on the gaming table forever.

Another favorite role is that of John Emerson, in "Two Women."

John Emerson, a clean-cut, manly man, wor-

ships his beautiful, but weak and misguided wife, Cleo, and is blind to her disloyalty, although she gives him every evidence of her aversion. She is carrying on a flirtation with John's employer, Robert Lawler, and wishing to make his complete conquest, the latter sends John out of town on business, then invites Cleo to take an automobile ride. She accepts. John arrives home early, and, not finding his wife, sits down to wait for her. When she and Lawler come in, John upbraids her for her behavior, and, after some hot words, knocks his employer down. Six months later, John, now divorced, reads of Cleo's marriage to Lawler and their departure for Europe. Broken in health and spirits Emerson leaves for the North Woods, where he finds rest and recreation, hunting and fishing. On one of his rambles, he meets Anita of the Woodland, and is completely captivated by her beauty and unconscious witchery. Friendship ripens into love, and after telling her and her father the story of his former wife, secures her consent to become his wife. Mean-

time, Lawler tires of Cleo, becomes enamoured of a married woman, whose husband finds them in a compromising situation and shoots both. Cleo, now a wealthy widow, returns to New York, secures John's address, and arrives at the cabin in the woods, while he is away. On his return, Emerson is—for the time being—blinded by her beauty, but Anita coming in at this moment, breaks the spell and, scorning Cleo, he takes Anita in his arms, while Cleo returns to New York disappointed in her mission and piqued by her failure to reclaim the love she had forfeited.

Last, but not least, in the galaxy of splendid characterizations, stands the role of James Moran, in "The Memories That Haunt."

Deeply absorbed in his work, James Moran, the author, though affectionate and considerate, will not allow his beautiful wife, Isabel, to interfere with his hours of work. Loving life and pleasure, she cannot understand him. Moran goes to another city to confer with his publishers, and, while he is away, Isabel puts into execution

a plan she has long contemplated. She writes to her husband that, though she admires him, she loves life, pleasure and sunshine and she is going where she can find it. When Moran receives this letter, he hastens home and, with face white and tense with despair, enters the house, which he finds deserted. Unable to stand the loneliness of the place, he sails for a foreign country. Out at sea, the steamer is wrecked and hundreds lose their lives. Moran helps the women and children into the lifeboats and just as the steamer is going down, jumps into the sea and gains a piece of wreckage to which he clings. Washed ashore on a lighthouse isle, Moran finds new friends in the lighthouse keeper and his wife and their little grandchild. He feels keenly his failure to have made his wife happy, and, tortured by memories, he writes his great work, in solitude and calls it "*The Memories That Haunt.*" The work is published as the work of an unknown author and it scores a tremendous success. It is commented on as very like the work of Moran, though deeper. Isabel, reading it, feels that only

her husband could have written the book, then laughs at the idea, and, finally, drawn by the memories that haunt, visits the lighthouse island. Here, posing as a tourist, she induces the keeper and his wife to let her see the writer's room. She can find no clue to the writer's identity. Moran returns to his friends on the island and is told in jest that "There is one of them tourists up there now." Amused, he goes up to take a peep at her, only to come face to face with his wife. Their reconciliation is complete; they understand each other now.

For the stories of the plots of the foregoing photoplays, I am indebted to the Editor of the Vitagraph Bulletin of Life Portrayals, published monthly by the Vitagraph Company of America in the interest of the man who shows the Vitagraph Life Portrayals and those who see them.

(By kind permission of The Vitagraph Company.)

Scene from "The Bond of Music."



Thrilling Experiences

WHILE taking scenes for future pictures sometimes there are more thrills outside of a picture than those supposed to appear in the photoplay, which arise through circumstances existing at the time the picture is acted out.

Earle Williams' experiences in this line were exceedingly uncomfortable, during the taking of the rescue scenes in a railroad wreck, staged by the Vitagraph Company at South River, New Jersey, on Sunday, September 27th, 1914, for the photoplay called "The Juggernaut."

The spectators on the banks had thrills a-plenty by watching those acted out according to the scenario and those that were not recorded there.

The plans of the Vitagraph Company to throw a passenger train, consisting of a locomotive, tender and three coaches, from a trestle into the waters of a lake, were carried out in a splendid manner.

On a special train, chartered by the Vitagraph Company, the party left New York, at ten o'clock in the morning, for the scene of the action. At the time of departure the day was fine, but when the train arrived at South River, the sun had disappeared behind the clouds and the sky was overcast with a thick mist, which, nevertheless, gave a steady light for the cameramen and which, photographically speaking, served as a poorer substitute for "Old Sol."

A spur from the Raritan River Railroad had been built in a sharp curve for one hundred and seventy-five feet out over the center of a large pond. It was just a temporary structure and ended about seventy feet from the opposite shore.

Victor Smith, general manager of the Vitagraph Company, was in direct charge of the affairs of the day, and was surrounded by the other minor officials, each in charge of his special department. Edward Wentworth had charge of the building of the track and trestle, while Herman Rogers planned the dynamiting which took

place. Mr. Rogers is well remembered for his long connection with Pain's Fireworks, which has been successfully exhibited throughout the world for more than twenty years. Walter Arthur was head cameraman and placed the many operators at the best points, while Walter Ackerman, as head property man, looked after his part in the proceedings in a worthy manner.

Ralph Ince, as director of the picture, was the real general for the day, and guided the operations in his masterful way, displaying to advantage, without the use of a megaphone, his qualities of commander as well as director.

Many things happened on this eventful day. Just as Mr. Ince was about to give the word for the train to start, one of the men discovered a dog on the opposite shore beyond the end of the trestle, near one of the cameramen.

Mr. Ince thought the dog would interfere with the taking of the picture by "buttin' in" on the scene and spoiling what was intended to be the real object of the scene. He had it chased away. The dog did not do as instructed; he ran along

the bank for a short distance and then made a straight swim across the small lake to a position near Mr. Ince, where he had the best position of all the spectators; right in front of the director, who, of course, was stationed at the most advantageous point.

When Mr. Ince gave the signal for the train to start about one o'clock, the engineer of the ill-fated train either opened up the throttle too wide, on old Engine No. 56, a former Long Island Railroad engine, or the ratchet on the throttle of the worn-out locomotive was loose and allowed the throttle to fly open, causing the train to come around the curve and onto the trestle with increasing speed at every revolution, which was much greater than the speed of fifteen miles per hour, as intended for the movement of the train, when making the plunge into the lake, as planned in the details preceding the reproduction.

The train raced toward the end of the trestle at great speed. As the engine neared the end, the dynamite under the structure was exploded,

but the train had attained such a velocity of speed that the engine leaped for more than twenty feet out over the edge of the trestle and fell into the water, with the forward cars telescoping, while the last car neither fell into the water nor remained on the structure, but was balancing between the two at an angle of about forty-five degrees, with the front and rear trucks of the car disconnected and hanging down on the safety chains.

One of the cameramen was stationed a short distance from the end of the trestle on a platform about fifteen feet high. He was in a very dangerous position, because of the leap made by the locomotive off the edge of the trestle. But he did not seem to mind the close proximity of the monster of the rail, for he proceeded to take the pictures of the dying exhausts of the engine with a composure that was admirable.

Dummies had been placed in the cars to represent passengers, and after the wreck was complete, it was found that the arms of two of the "imitations" were sticking through the broken

panes in the windows. It was very realistic. Another dummy was standing upright in the last car as if in the act of escaping through the rear door.

Then came the "explosion" of the boiler in the engine. This was effected by placing dynamite in the cab and setting it off. Following this feature was the bringing down of the last car from its dangling position over the water. The cameramen were placed to the best advantage and then, amid the creaking of falling timbers and the splintering of the sides and bottom of the car, aided by a giant blast of dynamite, the last car of the ill-fated train rolled to its doom along with its other companions.

It was a stirring sight all the way through the taking of the scenes, and one which will never be forgotten by those spectators who were fortunate to witness it.

The most thrilling experience that Mr. Williams ever has had, was received by him during the minutes that followed the foregoing.

The water was very deep and very cold, on

account of being fed by springs from the bottom of the lake.

Mr. Williams was supposed to jump in, with his clothes on, and rescue the heroine from one of the cars. There were dozens of persons jumping out of the car windows and trying to swim ashore. Mr. Williams and four of the others were seized with cramps and they all shouted earnestly for help. The spectators on the shore thought it was a part of the scene, until several of them finally saw the players were really in distress. Then some expert swimmers jumped in and gave the players a helping hand. They couldn't get Mr. Williams out until some one threw them a rope. He, and the other unfortunate players, were soon revived and a few hours later were none the worse for their thrilling experience.

His other thrilling experience was in the fire scenes in "The Vengeance of Durand." He was burned on the hand and, in making an exit, fell and was badly bruised.

These two experiences are the most thrilling

he has ever had in his career; the others are tame compared to these. An account of one of the latter will not be amiss here, as it serves to give some idea of his great popularity.

Earle Williams received a great reception when he appeared at the Majestic Theater, Buffalo, and talked to two immense audiences in the afternoon and evening.

It was the first presentation of "The Christian," in that city and the moving picture lovers packed the theater at both performances, to see him in person, as he had been engaged to lecture on his work before the camera.

It was something new to see his acting on the screen and then see the actor walk from the wings onto the center of the stage with all the lights turned on, and he was applauded so that he could not respond for several moments.

"It requires more nerve to face an audience than a camera," he said, when the applause had died away. "The Vitagraph Company paid \$35,000 to produce this film and it consumed eight weeks in the making. We had some

trouble in finding a place to produce the London street scenes, but finally reproduced them in Boston. Other scenes were taken in nearby towns in Massachusetts.

"I have played several parts in 'The Christian' while in stock on the coast, but never played the leading part, "John Storm," until I was selected for it by the Vitagraph management. I was delighted with the opportunity.

"This is not my first appearance on the stage in Buffalo. Some years ago I appeared at the Lyric in 'The Man on the Box,' and I was at the Star with Rose Stahl. In 'Way Down East,' I played the villian."

After the matinee performance Mr. Williams was making his way to the street, when the crowd was pouring out of the theater, and when his presence became known, he was surrounded by women, several of whom threw their arms about his neck, while others made desperate efforts to shake his hand. One woman wrenched a rosebud from the lapel of his coat and bore it off in triumph, after several fair admirers had

made strenuous efforts to snatch the prize from her.

"I have had enthusiastic receptions before, but never anything like that," gasped Williams, when he was rescued from the admiring women in the lobby of the theater.

Secrets of Success



Earle Williams in Profile.

(By kind permission of The Vitagraph Company.)

THE qualities that have helped Earle Williams to find fame and fortune, are his good appearance—he is one of the handsomest actors on the screen—his personality—it is agreed that there is no other actor so interesting—and his ability to act—there is no question to the contrary about his talent in this direction.

He lacks one inch in height of being six feet tall and, weighing proportionately, with black hair, dark complexion and blue eyes, he is at once the idol of the feminine “fans” and the hero of a majority of the masculine audiences.

“I try not to overact,” he says, and we agree that he does not overact. This is a great fault with so many actors and actresses on the stage and on the screen.

The monotonous acting of the characters in a slap-stick comedy, or the reeling from side to side by drunken characters and the dragging of people across rooms and down steps and the everlasting tumble and mix-up at the bottom, is

beginning to get on one's nerves. Surely it does not appeal to the finer element of photoplay-goers of today; but this element is largely interested in the art of Earle Williams, because it is always true to life and very seldom overdrawn.

"I try to be perfectly natural," he says, in talking of his methods. "I try to live the part I am playing instead of acting it."

It will be readily noted that he believes in dressing the parts well as this is a great factor in helping him on the road to success.

Mr. Williams is able to satisfy his intense desire to acquire knowledge on all topics. The love of history and tales of travel gives him a broad taste and he gathers information and knowledge from all kinds of sources, which greatly helps him in his profession.

Whenever a new part is assigned to him, he goes direct to his books and reads up on the subject concerning the theme of the picture. In this way he becomes thoroughly acquainted with the subject and is therefore able to give a complete portrayal, which is true to the life he is interpreting.

On the subject of advice to beginners, Mr. Williams says, "There is a great field for the beginner in the moving picture business. The salaries are fine and the hours are not long."

One should stop to think that in saying "beginner," Mr. Williams means the person who has been engaged for small parts and not the one who is thinking of applying to the various film companies for a chance to show what he or she can do.

The waiting list of each one of these companies is so large that it will be a long time for the person, whose name is at the bottom of the list, to secure an engagement.

It was not a very difficult matter to secure an engagement when the business was young and the people of the stage did not appreciate the hold the pictures had acquired in the hearts of the people, but, to-day, with many of the people of the stage going in for them, it is quite an impossible task for the novice to secure a hearing.

"One must first have the appearance and personality," Mr. Williams continued, "and then,

with hard work, one is bound to succeed. Of course," he added "one must be able to photograph fairly well."

This is the first requirement of the profession. "My uncle who was one of the best character actors under the management of Charles Frohman, used to advise me not to go on the stage," Mr. Williams said, "but I am glad I did not take his advice. I have been successful and I like the work."

His Vacations

WHEN I brought this up as a subject for one of the chapters in this book, Mr. Williams was dubious about its suitability.

"I cannot see," he said, "how the public would be so very much interested in this part of my biography."

I knew this feeling was fostered by his desire to shun publicity, so I disagreed with him and finally persuaded him to allow me to write about one of his most interesting trips.

One always likes to read about the home life of famous people and get an intimate picture of what their home looks like and what they are doing in this best-of-all place. It is just the same with trips or vacations that they may take.

During the summer of 1910, after his successful engagement with Miss Helen Ware, in "The Third Degree," Mr. Williams left New York for a trip through Europe. He had always a desire to make the trip, but this was the first time he

considered his savings, accumulated during the season, would allow him this great privilege.

The trip across the ocean was uneventful, other than the usual happenings and the every-day routine of ocean life on one of the palatial liners that ply the Atlantic. Of course, when one is crossing for the first time, as in Mr. Williams' case, one is enthralled by the wonders that appear on every hand and with the novelty of new scenes of interesting life and people.

Mr. Williams thinks the Tower of London—the first place of note visited—the most interesting place to a tourist in London, with its different towers—like the Bloody Tower, or the White Tower—and its Traitor's Gate, through which many famous people passed to their doom under the axe of the headsman. It is now the depository of the crown jewels and, with the great amount of ammunition stored there, it is indeed the most fascinating place in the old city.

He fell in love with Hampton Court, on the Thames River. It is, besides being very beautiful, so quiet and peaceful there.

Windsor Castle, one of the homes of the king, he thought interesting, with its wonderful paintings and beautiful statuary.

Paris, the next place visited, he considers the most beautiful city in the world. He went sightseeing, of course, through its wonderful streets and parks, and gazed upon the world-famous paintings and exquisite statuary in "The Louvre." Everyone includes this fascinating structure in their itinerary.

Mr. Williams made a side trip to Versailles. Recently in talking about this city, he mentioned the fact that he thought the most wonderful moving picture in the world could be taken in this old place. It is rich in beautiful settings and scenes calculated to thrill audiences with wonder at their loveliness. He saw them manufacturing the priceless Gobelin tapestry, the most beautiful tapestry in the world.

From Paris he went to Switzerland, where his first stop was Geneva, the capital, which is a beautiful city, but is not as interesting as some of the other Swiss places.

From Geneva he went to Chamonix, at the foot of Mt. Blanc. He thinks the surrounding mountains are grand and inspiring. He took a trip up to Montenvers, with an elevation of seventy-one hundred feet, to see the Mere de Glace, the most wonderful glacier in Europe. It is indeed an inspiring sight to see that river of ice.

He next visited Zermatt, at the base of the Matterhorn. Although not as high as some of the other mountains, it seems higher because it rises alone and is like a jagged piece of glass.

"To my way of thinking," Mr. Williams said, recently, in talking about this trip. "Montreux is the most beautiful place in Switzerland. Situated on the upper end of Lake Geneva, it commands a wonderful view of the lake and surrounding mountains.

"To stand on the veranda of the Montreux Palace Hotel and look out over the lake, with the historic Castle of Chillon below one, and the range of mountains in the distance, called the Dent du Midi, is a sight never to be forgotten."

He also visited Interlaken, took a trip up to

Scheiddeg, on the way to the Jungfrau—an elevation of ten thousand feet—got caught in a hail-storm and returned to Interlaken. It was rather unusual to be in a hailstorm during July.

He visited Lucerne, Thum, Montbovon and then went down the Italian lakes—Lugano and Como—which he thinks are beautiful, especially the latter, with its wonderful villas and vine-clad terraces.

"I shall never forget the trip I took on the steamer from Menaggio to the city of Como," he said, with enthusiasm. "The lake is so narrow in places it seems like a river and, at each new turn the boat makes, new and wonderful scenes are opened up to one's view."

He visited the magnificent cathedral in Milan and "La Scala," the world-famous opera house.

Mr. Williams thinks Venice is wonderful especially at night and says, "What a city it must have been when it was the proud mistress of the Adriatic. No wonder Browning and Byron lived there; the very air is filled with romance."

Florence, Rome and Naples were next en-

joyed. He saw all the principal places in St. Peter's, the Vatican, Castle St. Angelo, on the Appian Way and the Colosseum.

While in Naples, he took a side trip to Sorrento and visited the home of the famous American novelist, F. Marion Crawford. He saw his study, octagonal in shape, in the tower, and the beautiful facade overlooking the sea, which Mr. Crawford designed and built to protect his home from the encroachment of the waves.

He went to Capri and was in the Blue Grotto.

To him, Pompeii is the most interesting lot of ruins in the world. There one is brought in such close contract with the ruins of the homes the people used to live in. The ruins of Rome are mostly public buildings and very different from those of Pompeii.

On his return from Naples, he visited Palermo, Sicily and Gibraltar and stopped for a day at the Azores Islands. The vessel touched at Fayal, a port very seldom visited. It is a quaint place; many years behind the times.

"I reached New York after a three months' trip

and, to tell the truth, I hated to come back," he said. "I feel that I had learned more in that three months than I could have learned in ten years by remaining in America."



A scene from "Two Women."

(By kind permission of The Vitagraph Company.)

Home Life

EARLE WILLIAMS has not much home life. He is a bachelor. His father and mother are too fond of California to live in the east, so he lives alone in a bachelor apartment in Brooklyn to be near his work.

The large eastern studio of the Vitagraph Company is located in Brooklyn and he lives within six miles of it.

Mr. Williams is a lover of good books. He likes to read, but does not find very much time to do so. He has some good books in his apartment but not a large array of them. He prefers the books of Balzac, Dumas, "Ouida," F. Marion Crawford and Eugene Sue. His really favorite authors among these are "Ouida" and Alexandre Dumas. He prefers beautiful romantic and dramatic stories to the more modern "trashy" fiction. One of the finest stories ever written, in his estimation, was "The Wandering Jew," by Eugene Sue.

He spends the larger portion of his leisure

hours in answering his correspondence and going to the theaters and attending the excellent productions of grand opera at the Metropolitan Opera House.

He receives many letters asking for aid, mostly from boys and girls who have had no experience, who ask him if he can get them a position in the Vitagraph Stock Company. Many of the photoplayers claim that their daily mail carries many letters asserting that their acting, in some special role, has helped the writer, but this is not the case with the mail that comes to the desk of Earle Williams. He has never had a letter of this nature, but he receives hundreds of letters complimenting him on his work and asking for autographed photographs. He tries to answer all, but finds that an impossibility. He feels grateful to the public because he knows that they have helped him in his success. He does not have a private secretary, preferring to answer his correspondence himself.

As there are about fifty first-class theaters in New York, he has no preference among them,

but likes to see good dramas and comedies, and usually attends about twice a week.

Having a taste for grand opera, he generally attends the productions at "The Metropolitan," the only good grand opera house in New York.

His favorite operas are "Cavalleria Rusticana," "Pagliacci," "Carmen," "Lucia de Lammermoor" and "Aida."

His favorite singers are Caruso, Scotti, Des-tinn, Gadski, Tetrazzini and Titta Ruffo.

He is fond of all out-of-doors sport but he says that his favorite recreation is motoring. He likes to drive his own car, and gets more pleasure and enjoyment out of it than if it was driven by some one else. He thinks twilight in the summer is the most beautiful part of the day to drive.

Mr. Williams has practically no hobbies and is absolutely normal, like any other human being.

Occasionally he has been approached with offers to return to the stage, but not recently. He has received many offers to go with other picture companies, but he has refused them all.

Ofttimes he has a yearning to play a part on the regular stage, but he thinks he would not care to go back on it permanently. He has traveled so much—having played every city in the United States of any importance—that he likes to stay in one place and enjoy the comforts of home as much as he can.

He says he does miss the influence of an audience and he finds it harder to do good work in front of the camera than in front of an audience. However it has its compensations, for a film actor's work lives, while a legitimate actor's work lives only in one's memory.

The players of the Vitagraph do not do much in the way of entertaining. If they were in a small city, perhaps there would be much of interest in a social way, but there is so much going on in New York all the time, and they have so many friends outside of the profession, that they do not give many entertainments themselves.

Very few of the players have bungalows or country-homes and Mr. Williams very seldom attends any week-end parties. Most of them do

a great deal of motoring during the summer and he prefers it to any other sport. He has motored so much through Connecticut and Westchester County, New York, that he knows every nook and corner of it.

"A home to go to, a continuous change of roles, life in the open, and rest are a few of the advantages of working in the films," he says. "And for these reasons I am perfectly happy and enjoy my work."

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